

Ye Women's Singing- Book.




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Ruth H. H. Chapter.



# Y<sup>e</sup> Women's Singing Book

for y<sup>e</sup> use of

**Y<sup>e</sup> Daughters and Dames**

of y<sup>e</sup>

**PATRIOTIC HISTORIC SOCIETIES**

of y<sup>e</sup>

**United States of America.**

—oo—

Compiled and Arranged by

**THOMAS G. SHEPARD.**

—oo—

NEW HAVEN, CONN.:

Published by Thomas G. Shepard.

1899.

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NEW HAVEN, CONN.



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## IMPORTANT MENTION.

—oo—

The purpose of this book is to present the old and familiar patriotic songs, arranged effectively for women's voices, rather than to add to the list by the introduction of some that are less familiar.

All the songs have a piano accompaniment, and, when this is employed, any number of vocal parts, either less or more, will be sufficiently effective; but each song is written with four complete vocal parts, so that it may be sung without accompaniment if desired.

Care has been taken to avoid extreme compass of the voices, the First Soprano not going higher than F sharp, and the Second Alto rarely going below G. In cases where the latter goes lower, the low notes can be easily omitted provided there is an accompaniment.

Thanks are due to Mrs. Sherwood Stratton Thompson for suggesting the preparation of such a book; to Mrs. Lydia Bolles Newcomb for the use of some old and admired songs; and to both for valuable suggestions.

THE EDITOR.

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# YE WOMEN'S SINGING BOOK.

## AMERICA.

SAMUEL FRANCIS SMITH, D. D.

Dr. BULL.

1st & 2d Sop.

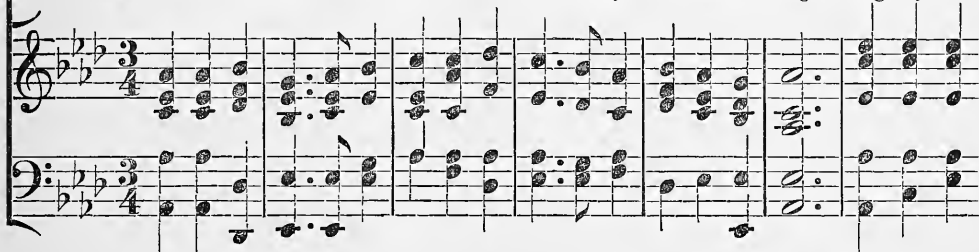


1. My country! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my  
2. My na-tive coun-try, thee, Land of the no - ble free, Thy name I love; I love thy

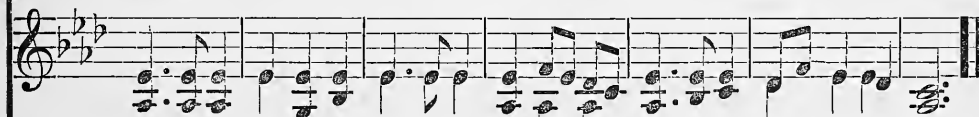
1st & 2d Alto.



3. Let mu-sic swell the breeze, And ring from all the trees, Sweet Freedom's song; Let mor - tal  
4. Our Fathers' God, to Thee, Au-thor of lib - er - ty To Thee we sing; Long may our



fa-thers died! Land of the pilgrim's pride! From ev'ry mountain side Let free-dom ring!  
rocks and rills, Thy woods and templed hills, My heart with rap-ture thrills, Like that a - bove.



tongues awake, Let all that breathe partake, Let rocks their silence break, The sound pro - long.  
land be bright, With freedom's ho-ly light, Pro- tect us by thy might, Great God our King.



The words of "My country, 'tis of thee;" were composed by Samuel Francis Smith, D. D., who was born in Boston, October 21, 1808, and was subsequently pastor of the First Baptist Church in Newton, Mass. Dr. Smith says he wrote them during his student life at Andover in the winter of 1831-2. It was first sung in public at a Sunday-school celebration in the Park Street Church, Boston, July 4th, 1832.

The music which Dr. Smith selected as the medium of his words and to which he wrote them, was composed by Dr. Bull, a famous composer in England during the reign of James I.

## COLUMBIA, THE GEM OF THE OCEAN.

Words and Music by THOMAS à BECKET.

1. Oh, Co-lum-bia, the gem of the o-cean, The home of the brave and the

free, The shrine of each pa-triot's de-vo-tion, A

world of-fers hom-age to thee, Thy man-dates make he-roes as-

This song was written by Mr. à Becket in 1843, for D. T. Shaw who sang it at his concerts.

sem - ble, When Lib - er - ty's form stands in view; Thy

This system contains the first three measures of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "sem - ble, When Lib - er - ty's form stands in view; Thy".

ban - ners make tyr - an - ny tremble, When borne by the red, white and blue,

This system contains the next three measures. The vocal melody continues with the lyrics: "ban - ners make tyr - an - ny tremble, When borne by the red, white and blue,". The piano accompaniment provides harmonic support with chords and moving lines.

## CHORUS.

Three cheers for the red, white and blue, (white and blue,) Three

This system contains the first two measures of the chorus. The lyrics are: "Three cheers for the red, white and blue, (white and blue,) Three". The musical notation includes a vocal line and piano accompaniment, with repeat signs at the end of the first measure.

cheers for the red, white and blue, (white and blue,) Thy ban-ners make tyr - an - ny

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes. The second and third staves are piano accompaniment in treble clef, and the fourth staff is the bass line in bass clef. The music is in 4/4 time.

trem-ble, Three cheers for the red, white and blue.

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line. The key signature and time signature remain the same.

- 2 When war winged its wide desolation,  
And threatened the land to deform,  
The ark then of freedom's foundation,  
Columbia, rode safe through the storm:  
With her garlands of victory around her,  
When so proudly she bore her brave crew,  
With her flag proudly floating before her,  
Three cheers for the red, white and blue.

## CHORUS.

Three cheers for the red, white and blue,  
Three cheers for the red, white and blue,  
With her flag proudly floating before her,  
Three cheers for the red, white and blue.

- 3 "Old Glory" to greet, now come hither,  
With eyes full of love to the brim,  
May the wreaths of our heroes ne'er wither,  
Nor a star of our banner grow dim,  
May the service united ne'er sever,  
But they to our colors prove true,  
The army and navy forever,  
Three cheers for the red, white and blue.

## CHORUS.

Three cheers for the red, white and blue,  
Three cheers for the red, white and blue,  
The army and navy forever,  
Three cheers for the red, white and blue.

# DARBY RAM.

9

Sung by GEORGE WASHINGTON.

1. As I was going to Dar - by, Up - on a mar - ket day, I

The first system of the musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal melody on a single treble staff and a piano accompaniment on three staves (treble, middle, and bass). The lyrics '1. As I was going to Dar - by, Up - on a mar - ket day, I' are aligned with the vocal line. The piano part consists of chords and single notes in the right and left hands.

spied the big - gest ram, sir, That ev - er was fed up - on hay.

The second system continues the melody and accompaniment. The lyrics 'spied the big - gest ram, sir, That ev - er was fed up - on hay.' are present. The vocal line includes triplet markings over the words 'ev - er' and 'up - on'. The piano accompaniment continues with similar harmonic support.

## CHORUS.

Oh ho - key, dink - ey, Dar - by ram, Oh ho - key, dink - ey, da. Oh

The chorus section begins with the lyrics 'Oh ho - key, dink - ey, Dar - by ram, Oh ho - key, dink - ey, da. Oh'. The musical notation follows the same format as the previous systems, with a vocal line and piano accompaniment. The tempo and key signature remain consistent.

## DARBY RAM.—Concluded.

ho - key, dink - ey, Dar - by ram, Oh ho - key, dink - ey, da.

The musical score for 'Darby Ram' is written for four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music consists of a series of chords and single notes, with the lyrics 'ho - key, dink - ey, Dar - by ram, Oh ho - key, dink - ey, da.' written below the first staff.

2 He had four feet to walk, sir,  
He had four feet to stand,  
And every foot he had, sir,  
Covered an acre of land.

4 The wool upon his tail, sir,  
I heard the weaver say,  
It made three thousand yards of cloth,  
For he wove it in a day.

3 The wool upon his back, sir,  
It reached to the sky,  
And eagles built their nests there,  
For I heard the young ones cry.

5 The butcher who cut his throat, sir,  
Was drownèd in the blood,  
The little boy who held the bowl,  
Was carried away by the flood.

## HAIL! COLUMBIA.

JOSEPH HOPKINSON, 1770-1842.

PHYLA.

1. Hail Co-lum-bia, hap-py land!  
2. Im-mor-tal pa-triots, rise once more,

Hail, ye heroes, heav'n born band! Who  
Defend your rights, defend your shore, Let

The musical score for 'Hail! Columbia' is written for four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The bottom staff is a bass clef with a key signature of two flats. The music consists of a series of chords and single notes, with the lyrics '1. Hail Co-lum-bia, hap-py land! 2. Im-mor-tal pa-triots, rise once more,' written below the first staff. The lyrics 'Hail, ye heroes, heav'n born band! Who Defend your rights, defend your shore, Let' are written below the second staff.



fought and bled in freedom's cause, Who fought and bled in freedom's cause, And when the storm of  
no rude foe, with im - pious hand, Let no rude foe, with im-pious hand, Invade the shrine where

war was gone En - joyed the peace your val - or won. Let in - de - pen - dence  
sa - cred lies Of toil and blood, the well earned prize, While of - f'ring peace, sin -

be our boast, Ev - er mindful what it cost; Ev - er grate - ful for the prize,  
cere and just, In Heav'n we place a man-ly trust, That truth and jus - tice will pre-vail, And

be our boast, Ev - er mindful what it cost; Ev - er grate - ful for the prize,  
cere and just, In Heav'n we place a man-ly trust, That truth and jus - tice will pre-vail, And

## HAIL! COLUMBIA.—Concluded.

## CHORUS.

Let its al-tar reach the skies.  
Ev-'ry scheme of bondage fail. } Firm, u-nit-ed, let us be, Rallying round our

lib-er-ty, As a band of broth-ers joined, Peace and safe-ty we shall find.

3 Sound, sound the trump of fame,  
Let Washington's great name,  
Ring through the world with loud applause!  
Ring through the world with loud applause!  
Let every clime, to freedom dear  
Listen with a joyful ear.  
With equal skill, with steady power,  
He governs in the fearful hour  
Of horrid war, or guides with ease  
The happier time of honest peace.

4 Behold the chief who now commands,  
Once more to serve his country stands  
The rock on which the storm will beat,  
The rock on which the storm will beat,  
But armed in virtue, firm and true,  
His hopes are fixed on Heaven and you.  
When hope was sinking in dismay,  
When gloom obscured Columbia's day,  
His steady mind, from changes free,  
Resolved on death or liberty.—CHO.

The music to which the words of "Hail, Columbia" were written, was composed by Prof. Phyla, (Fayles) a composer, and probably leader of the orchestra at the old John St. theatre in New York. It was originally called "General Washington's March," and was first played at his inauguration in New York in 1789. It was later called "The President's March." The words were written by Judge Hopkinson of Philadelphia, in 1798, and under the following circumstances. At that time a war with France was seriously threatened and there was an intense party-spirit among all classes. A young man, who was something of a singer, had announced a benefit at a theatre in Philadelphia; but finding that it did not promise success, he conceived the idea of interesting the public with a new patriotic song. Being acquainted with Judge Hopkinson, he went to him urging that he should assist him by writing such a song. Consent was given, and as the March above mentioned was very popular at that time it was decided to write it to that. Completed, it was announced on Monday morning, and in the evening the theatre was filled to excess and continued to be filled at every performance during that season. The song was loudly encored, was repeated many times each evening, was enthusiastically sung by crowds on the streets including members of Congress, and was universally admired.

# THE STAR-SPANGLED BANNER.

13

FRANCES SCOTT KEY, 1779-1843.

SAMUEL ARNOLD, 1740-1802.

1. Oh, say, can you see, by the dawn's ear - ly light, What so proud - ly we  
 2. On the shore, dim - ly seen thro' the mist of the deep, Where the foe's haugh - ty  
 3. Oh, thus be it ev - er when free - men shall stand Be - tween their loved

This musical system consists of a vocal melody line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The piano accompaniment is written in grand staff (treble and bass clefs). The first system covers the first three lines of the lyrics.

hailed at the twilight's last gleaming, Whose broad stripes and bright stars, thro' the per - i - lous  
 host in dread si - lence re - pos - es, What is that which the breeze, o'er the tow - er - ing  
 home and the war's des - o - la - tion; Blest with vic - t'ry and peace, may the heav'n-rescued

This musical system continues the vocal melody and piano accompaniment from the first system. It covers the remaining lyrics on the page. The notation includes various musical symbols such as notes, rests, and dynamic markings.

## THE STAR-SPANGLED BANNER.—Continued.



fight, O'er the ramparts we watched, were so gal-lant-ly stream-ing? And the rock-ets' red  
steep, As it fit-ful-ly blows, half con-ceals, half dis-clos-es? Now it catch-es the  
land, Praise the pow'r that hath made and pre-served us a na-tion, Then con-quer we



glare, the bombs bursting in air, Gave proof thro' the night that our flag was still there.  
gleam of the morning's first beam, In full glo-ry re-flect-ed, now shines in the stream;  
must, when our cause it is just, And this be our mot-to—"In God is our trust."



## CHORUS.

Oh,..... say, does the star - span - gled ban - ner yet  
 'Tis the star - span - gled ban - ner, oh! long may it  
 And the star - span - gled ban - ner in tri - umph shall

wave, O'er the land of the free, And the home of the brave?

The music to which the words of "The Star-Spangled Banner" are sung, is an old English hunting-tune called "Anacreon in Heaven," and was composed by Samuel Arnold, born in Oxford, England, August 10, 1740; was composer for Covent Garden Theatre, organist to the King, and a musician of much ability. He died October 22, 1802. It was first used in this country to the words of the song, "Adams and Liberty." The present words were written by Francis Scott Key, who was born in Maryland, 1779, and died in Washington, D. C., 1843. He was detained on a British man-of-war, during the bombardment of Fort McHenry, and on that occasion wrote the words. They were later read to the American soldiers by a member of a dramatic company playing in Baltimore, and created such enthusiasm that the reader, Ferdinand Duraney, set them to the music which he had known as "Adams and Liberty." The flag which inspired the words was, by consent of the government, given to the defender of the fort, General George Armistead. At his death he bequeathed it to his daughter, who was born in the fort during the bombardment, and who was the wife of W. Stuart Appleton of New York at the time of her father's death. She died in 1878, and the flag is now in the possession of the Massachusetts Historical Society.

## THE SWORD OF BUNKER HILL.

WILLIAM ROSS WALLACE.

BERNARD COVERT.

1. He lay up - on his dy - ing bed; His eye was grow - ing dim, When

with a fee - ble voice he called His weep - ing son to him; "Weep

not, my boy!" the vet' - ran said, "I bow to Heav'n's high will, — But

quick - ly from yon ant - lers bring The Sword of Bun - ker Hill; But

quick - ly from yon ant - lers bring The Sword of Bun - ker Hill."

The musical score is written for four staves (Soprano, Alto, Tenor, and Bass) in the key of D major (two sharps). The melody is primarily in the Soprano and Alto parts. The lyrics are: "quick - ly from yon ant - lers bring The Sword of Bun - ker Hill; But" and "quick - ly from yon ant - lers bring The Sword of Bun - ker Hill." The score concludes with a double bar line.

2 The sword was brought, the soldier's eye  
Lit with a sudden flame;  
And as he grasped the ancient blade,  
He murmured WARREN'S name:  
Then said, "My boy, I leave you gold,—  
But what is richer still,  
I leave you, mark me, mark me now—  
The Sword of Bunker Hill."

3 'Twas on that dread, immortal day,  
I dared the Briton's band,  
A captain raised this blade on me—  
I tore it from his hand;

And while the glorious battle raged,  
It lightened freedom's will—  
For, boy, the God of freedom blessed  
The Sword of Bunker Hill."

4 "Oh, keep the sword!"—his accents broke—  
A smile—and he was dead—  
But his wrinkled hand still grasped the blade  
Upon that dying bed.  
The son remains; the sword remains—  
Its glory growing still—  
And twenty millions bless the sire,  
And Sword of Bunker Hill.

The words of "The Sword of Bunker Hill" were written by William Ross Wallace, born in Kentucky 1819, the son of a Presbyterian minister. Although he finished a college course and studied law, he was so successful with poetry that he went to New York and devoted himself to literature. He is the author of several volumes of poetry.

## YANKEE DOODLE.

1. Fa - ther and I went down to camp, A - long with Cap'n Good - win, And there we saw the

This system contains the first six measures of the song. It features a treble and bass staff with a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

## CHORUS.

men and boys, As thick as has-ty pud-din'. Yan - kee Doodle, keep it up, Yan - kee Doo-dle

This system contains the first six measures of the chorus. It features a treble and bass staff with a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

dan - dy, Mind the mu - sic and the step, And with the girls be han - dy.

This system contains the last six measures of the song. It features a treble and bass staff with a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.



- 2 And there we saw a thousand men,  
As rich as Squire David;  
And what they wasted every day,  
I wish it could be saved.
3. The 'lasses they eat every day,  
Would keep a house in winter;  
They have so much that I'll be bound,  
They eat when they're mindter.
- 4 And there I saw a swamping gun,  
Large as a log of maple,  
Upon a deuced little cart,  
A load for father's cattle.
- 5 And every time they shoot it off,  
It takes a horn of powder,  
And makes a noise like father's gun,  
Only a nation louder.
- 6 I went as nigh to one myself  
As 'Siah's underpinning;  
And father went as nigh agin,  
I thought the deuce was in him.
- 7 Cousin Simon grew so bold,  
I thought he would have cocked it;  
It scared me so, I shrinked it off  
And hung by father's pocket.
- 8 And Cap'n Davis had a gun,  
He kind of clapt his hand on't,  
He stuck a crooked stabbing iron  
Upon the little end on't.
- 9 And there I see a pumpkin shell  
As big as mother's bason;  
And every time they touched it off,  
They scampered like the nation.
- 10 I saw a little barrel too,  
The heads were made of leather,  
They knocked upon't with little clubs,  
And called the folks together.
- 11 And there was Cap'n Washington,  
And gentle folks about him:  
They say he's grown so 'tarnal proud,  
He will not ride without 'em.
- 12 He got him on his meeting clothes,  
Upon a strapping stallion;  
He set the world along in rows,  
In hundreds and in millions.
- 13 The flaming ribbons in his hat,  
They looked so taring fine, ah,  
I wanted dreadfully to get  
To give to my Jemima.
- 14 I saw another snarl of men  
A-digging graves, they told me,  
So 'tarnal long, so 'tarnal deep,  
They 'tended they should hold me.
- 15 It scared me so I hooked it off,  
Nor stopped, as I remember,  
Nor turned about till I got home,  
Locked up in mother's chamber.

The tune of "Yankee Doodle" is of very uncertain origin, its authorship being claimed by several different nations. Most probably it originated in the south of France at an early period. Its first use in this country was in June, 1775, When Dr. Shamburg, a surgeon in the British army, under command of Abercrombie, while they were encamped a little south of Albany, in the east bank of the Hudson River, arranged it to words which were a satire on the raw recruits of the American army. Two sets of words are given here as the song is one of the oldest and most widely known of all our patriotic songs.

## The Dance. 1781.

This song written by an author who is now unknown, commemorating the campaign of Cornwallis in America, appeared soon after his surrender.

- 1 Cornwallis led a country dance,  
The like was never seen, sir,  
Much retrograde and much advance,  
And all with General Greene, sir.
- 2 They rambled up and rambled down,  
Joined hands, then off they run, sir,  
Our General Greene to Charlestown,  
The earl to Wilmington, sir.
- 3 Greene, in the South, they danced a set,  
And got a mighty name, sir;  
Cornwallis jigged with young Fayette,  
But suffered in his fame, sir.
- 4 Then down he figured to the shore,  
Most like a lordly dancer,  
And on his courtly honor swore  
He would no more advance, sir.
- 5 Quoth he, my guards are weary grown,  
With footing country dances;  
They never at St. James's shone  
At capers, kicks or prances.
- 6 Though men so gallant ne'er were seen,  
While sauntering on parade, sir;  
Or wriggling o'er the park's smooth green,  
Or at a masquerade, sir.
- 7 Yet are red heels and long-laced skirts,  
For stumps and briars meet, sir?
- Or stand their chance with hunting-shirts,  
Or hardy veteran feet, sir.
- 8 Now housed in York he challenged all,  
At minuet or all 'amande,  
And lessons for a courtly ball,  
His guards by day and night conn'd.
- 9 This challenge known, full soon they came,  
A set who had the bon ton;  
DeGrasse and Rochambeau, whose fame  
Fut brilliant pour un long tems.
- 10 And Washington, Columbia's son,  
Whose easy nature taught, sir,  
That grace which can't by pains be won,  
Or Plutus' gold be bought, sir.
- 11 Now hand in hand they circle round,  
This ever-dancing peer, sir,  
Their gentle movements soon confound  
The earl, as they draw near, sir.
- 12 His music soon forgets to play,  
His feet can no more move, sir;  
And all his bands now curse the day  
They jigged to our shore, sir.
- 13 Now Tories all, what can ye say?  
Come,—is this not a griper,  
That while our hopes are danced away  
'Tis you must pay the piper.

## BATTLE HYMN OF THE REPUBLIC. No. 1.

JULIA WARD HOWE.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The first two staves contain whole rests for the first three measures, followed by a key signature change to one flat (B-flat) in the fourth measure. The third and fourth staves contain a melody in the third measure, which continues into the fourth measure. The melody is written in a simple, hymn-like style.

I. Mine

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The first two staves contain a melody in the first measure, which continues into the second measure. The third and fourth staves contain a melody in the first measure, which continues into the second measure. The melody is written in a simple, hymn-like style.

eyes have seen the glo - ry of the com - ing of the Lord; He is



tramp - ling out the vint - age where the grapes of wrath are stored; He hath



loosed the fate - ful light - ning of His ter - ri - ble swift sword. His

CHORUS.



truth is march - ing on. Glo - ry! glo - ry! hal - le - lu - jah!

Glo - ry! glo - ry! glo - ry! Hal - le - lu - jah! Glo - ry! glo - ry! Hal - le -

lu - - jah! His truth is march - ing on.

- 2 I have seen Him in the watch-fires of a hundred circling camps;  
They have builded Him an altar in the evening dews and damps;  
I can read His righteous sentence by the dim and flaring lamps.  
His day is marching on.
- 3 I have read a fiery gospel, writ in burnished rows of steel;  
"As ye deal with my contemners, so with you my grace shall deal;  
Let the hero, born of woman crush the serpent with his heel,  
Since God is marching on."
- 4 He has sounded forth the trumpet that shall never call retreat;  
He is sifting out the hearts of men before his judgment seat;  
Oh be swift, my soul, to answer Him! be jubilant, my feet!  
Our God is marching on.
- 5 In the beauty of the lilies, Christ was born across the sea,  
With a glory in His bosom that transfigures you and me;  
As He died to make men holy, let us die to make men free,  
While God is marching on.

The author of the "Battle-Hymn of the Republic" was Julia, daughter of Samuel Ward, merchant and banker of New York City. She was born May 27, 1819, and in 1843 was married to Dr. Samuel Gridley Howe. In the Autumn of 1861, while she was stopping at Willard's Hotel in Washington, D. C., she was so much stirred at the sight of a procession of troops passing down Pennsylvania Avenue that this poem came to her as an inspiration. It was first published in the Atlantic Monthly in 1862. The authorship of the music is entirely unknown, but it was earlier entitled "Glory, Hallelujah."

# BATTLE HYMN OF THE REPUBLIC. No. 2.

Composed for Clarke's School Visitor, and published  
in the Christian Banner, 1862.

JULIA WARD HOWE.

D. C. HOLMES.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The second staff is a vocal line in treble clef with lyrics underneath. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

1. Mine eyes have seen the glo - ry of the com-ing of the Lord, He is

The second system of the musical score continues the composition with four staves, maintaining the same structure as the first system. The vocal line continues with the lyrics.

tramp - ling out the vint-age where the grapes of wrath are stored; He hath

loosed the fate - ful light - ning of His ter - ri - ble swift sword; His

truth is march - ing on; His truth is march - ing on.

- 2 I have seen Him in the watch-fires of a hundred circling camps;  
They have builded Him an altar in the evening dews and damps;  
I can read His righteous sentence by the dim and flaring lamps.  
His day is marching on.
- 3 I have read a fiery gospel, writ in burnished rows of steel;  
"As ye deal with my contemners, so with you my grace shall deal;  
Let the hero, born of woman crush the serpent with his heel,  
Since God is marching on."
- 4 He has sounded forth the trumpet that shall never call retreat;  
He is sifting out the hearts of men before His judgment seat;  
Oh be swift, my soul, to answer Him! be jubilant, my feet!  
Our God is marching on.
- 5 In the beauty of the lilies, Christ was born across the sea,  
With a glory in His bosom that transfigures you and me;  
As He died to make men holy, let us die to make men free,  
While God is marching on.

## DIXIE.

Gen. ALBERT PIKE.

DAN. EMMETT.

1. Broth-ers, hear your coun-try call you, Up! let worse than death be-fall you? To  
 2. Swear up - on your coun-try's al - tar, Nev - er to give up or fal - ter, To

3. If the loved ones weep in sad-ness, Vic - t'ry soon shall bring them glad-ness, To

The first system of the musical score for 'Dixie'. It consists of a vocal melody in treble clef and a piano accompaniment in bass clef, both in 2/4 time. The melody features a mix of eighth and sixteenth notes, while the piano part uses chords and single notes. The lyrics are written below the vocal line.

arms! to arms! to arms in Dix - ie, Lo! all the bea - con  
 arms! to arms! to arms in Dix - ie, Till all the foe - men

arms! to arms! to arms in Dix - ie, Ex - ul - tant pride soon

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part includes some chords marked with 'F' and 'C'.

## DIXIE.—Continued.

First system of musical notation for 'DIXIE.—Continued.' It consists of a vocal line and a piano accompaniment. The vocal line has two staves of music with lyrics underneath. The piano accompaniment has two staves, with the right hand playing chords and the left hand playing a simple bass line.

fires are light - ed Let all hearts be now u - nit - ed, To arms! to arms! to  
are de - feat - ed Till the Lord's work is com - plet - ed, To arms! to arme! to

ban - ish sor - row Smiles chase tears a - way to - mor - row, To arms! to arms! to

## CHORUS.

Chorus section of the musical score. It features a vocal line and a piano accompaniment. The vocal line includes a triplet of eighth notes and a triplet of sixteenth notes. The piano accompaniment includes a triplet of eighth notes and a triplet of sixteenth notes.

arms in Dix-ie. } Ad - vance the flag of Dix-ie! Hur - rah! hur - rah! ad -  
arms in Dix-ie. }

arms in Dix-ie. Ad - vance the flag of Dix-ie! Hur - rah! hur - rah! ad -



The first system of the musical score for 'Dixie' consists of four staves. The top staff is a single melodic line in treble clef. The second staff is a vocal line in treble clef with lyrics underneath. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, featuring chords and moving lines.

vance the flag of Dix-ie! Ad - vance the flag of Dix - ie! Hur - rah! hur - rah! Ad -

The second system of the musical score for 'Dixie' also consists of four staves, continuing the melody, vocal line, and piano accompaniment from the first system. The vocal line concludes with the lyrics 'Hur - rah! hur - rah! Ad-vance the flag of Dix - ie.' followed by a double bar line.

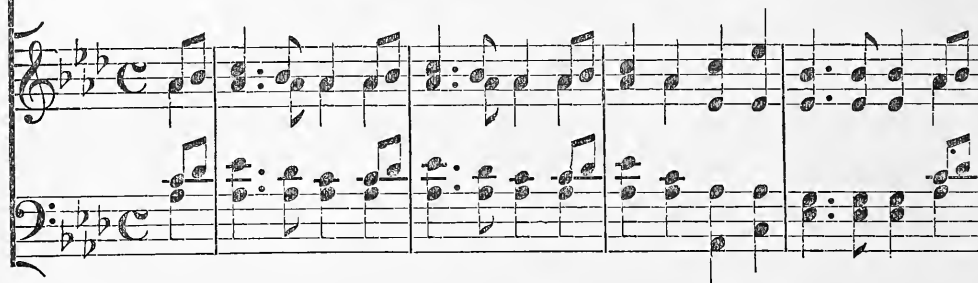
vance the flag of Dix - ie! Hur - rah! hur - rah! Ad-vance the flag of Dix - ie.

Several poems have been written to the tune of "Dixie," but the one given here, believed to be the original, was written by General Albert Pike, of the Confederate army. He was born in Boston in 1809, and graduated at Harvard. On the breaking out of the civil war he gathered a force of Cherokee Indians, and fought at their head at the battle of Pea Ridge.

# OUR FLAG IS THERE.

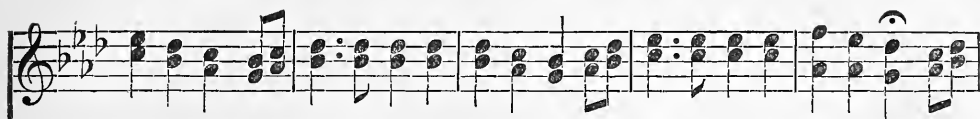


1. Our flag is there, our flag is there! We'll hail it with three loud huz-zas; Our  
 2. The flag withstood the bat-tle's roar, With foe-men stout, with foemen brave, Strong



flag is there, our flag is there! Behold the glorious stripes and stars. Brave hearts have fought for  
 hands have sought that flag to low'r, And found a speed-y wa-t'ry grave. That flag is known on





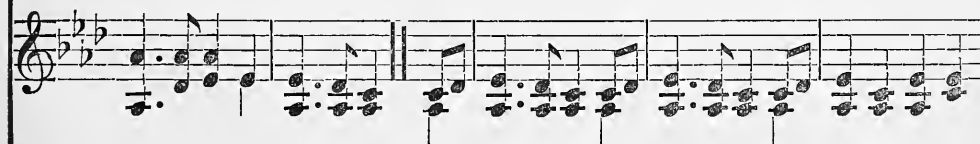
that bright flag, Strong hands sustained it masthead high, And oh! to see how proud it waves, Brings  
ev-'ry shore, The stand-ard of a gal-lant band, A-like unstained in peace and war, It



CHORUS.



tears of joy in ev-'ry eye. } Our flag is there, our flag is there! We'll hail it with three  
floats o'er freedom's happy land. }



## OUR FLAG IS THERE.—Concluded.

loud huz- zas; Our flag is there, our flag is there! Be- hold the glorious stripes and stars.

The musical score for "Our Flag is There" is written for four staves. The top staff is a vocal line in treble clef, and the bottom three staves are a piano accompaniment in treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

An officer of the American Navy wrote "Our Flag is There," during the war of 1812. It attained a very wide popularity and has always been a favorite in the U. S. Navy down to the present time.

## THE BIRTHDAY OF WASHINGTON.

GEORGE D. PRENTICE.

MIXON.

1. Why swell a mill - ion  
2. We of - fer here a  
3. His deeds were ours, but

The musical score for "The Birthday of Washington" is written for four staves. The top staff is a vocal line in treble clef, and the bottom three staves are a piano accompaniment in treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

hearts as one, With mem'ries of the past? Why rings out yon - der  
 sac - ri - fice Of hearts, to him who came To guard young free - dom's  
 thro' the world That might-y chief will be Where glo - ry's ban - ner

thun-der-gun Up - on the rush - ing blast? Why hold the beau - ti -  
 par - a - dise With sword of liv - ing flame; To him who on war's  
 is un - furled, The proph - et of the free; But as they bend their

## THE BIRTHDAY OF WASHINGTON.—Concluded.

ful, the brave, The ju - bi - lee of earth? It is, it is the  
 whirl - wind loud Rode like an an - gel form, And set his glo - ry  
 ea - gle eyes On vic - try's burn - ing sun, Their shouts will ech - o

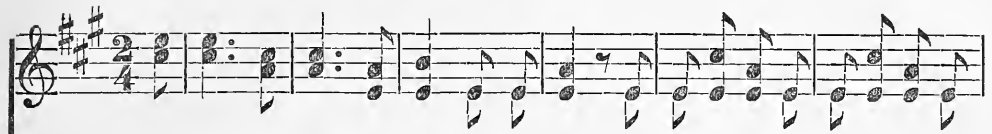
The first system of the musical score consists of four staves. The top staff is a treble clef melody line. The second staff is a treble clef accompaniment line. The third staff is a treble clef accompaniment line. The bottom staff is a bass clef accompaniment line. The music is in 2/4 time and the key signature has one flat (B-flat).

day that gave Our pa - triot he - ro birth, Our pa - triot he - ro birth.  
 in the cloud, A ha - lo of the storm, A ha - lo of the storm.  
 to the skies, Our pride, our Wash - ing - ton, Our pride, our Wash - ing - ton.

The second system of the musical score consists of four staves. The top staff is a treble clef melody line. The second staff is a treble clef accompaniment line. The third staff is a treble clef accompaniment line. The bottom staff is a bass clef accompaniment line. The music continues in 2/4 time and the key signature has one flat (B-flat).

The words of this song were written by George D. Prentice of Louisville, Kentucky, and the music by Mr. Mixon of Cincinnati, Ohio. It was first published in the "New York Mirror," May, 1835.

## AMERICAN WAR SONG.



1. What ho! what ho! the cry wakes the land E - lu - re - lu, E - lu - re - lu, A -  
 2. What ho! what ho! ye threat'ners de - clare E - lu - re - lu, E - lu - re - lu, A -



3. What ho! what ho! the wild horn re - sounds, E - lu - re - lu, E - lu - re - lu, A -



- mer-i-cans, y' ho! The load's in the tube, the butt's in the hand, E - lu - re - lu, E -  
 mer-i-cans, y' ho! A troop or a host, what think ye we care E - lu - re - lu, E -



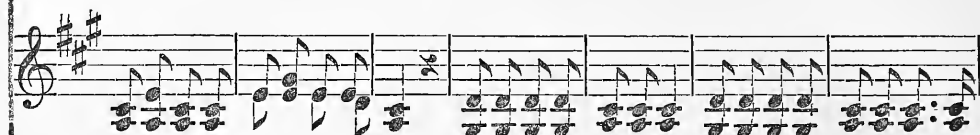
- mer-i-cans, y' ho! The foe, he re - treats, thro' the for - est he bounds E - lu - re - lu, E -



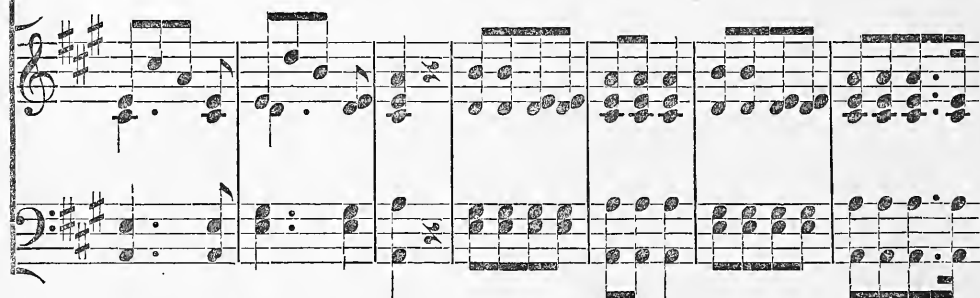
## AMERICAN WAR SONG.—Continued.



lu-re-lu, A-mer-i-cans, y' ho! Bid the thund'ring echos ring from your guns an answer fling, E-  
lu-re-lu, A-mer-i-cans, y' ho! Here our lit-tle rifles view ev-er as their master true, E-



lu-re-lu, A-mer-i-cans, y' ho! Scarcely forth the bullet hies, ere the turning braggart flies, E-



lu-re-lu, E-lu-re-lu, A-mer-i-cans, y' ho! Shout and let th'in-vad-er know,  
lu-re-lu, E-lu-re-lu, A-mer-i-cans, y' ho! Soon shall ye vain boasters see,



lu-re-lu, E-lu-re-lu, A-mer-i-cans, y' ho! Gal-lant comrades join with me,





How we hail a com-ing foe; E - lu - re - lu, E - lu - re - lu, A - mer - i - cans, y' ho!  
 How we greet an en - e - my; E - lu - re - lu, E - lu - re - lu, A - mer - i - cans, y' ho!

In the shout of vic - to - ry; E - lu - re - lu, E - lu - re - lu, A - mer - i - cans, y' ho!

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature. The melody is characterized by a strong, rhythmic march-like quality with frequent use of eighth and sixteenth notes. The lyrics are printed below the vocal staves, and the piano accompaniment is shown at the bottom of the system.

## SONG OF FREEDOM.

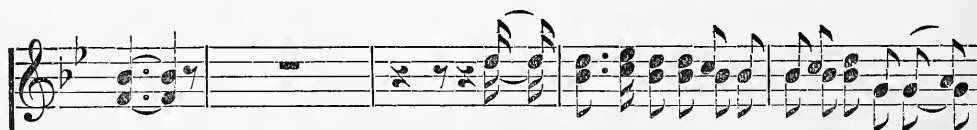
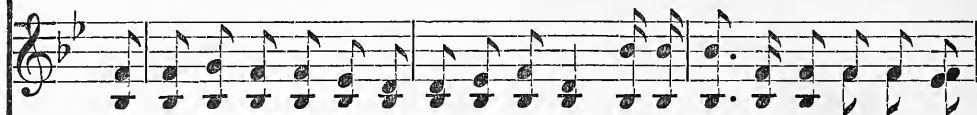
1, When thro' the dark air the wild hur-ri-cane flies, And the thunders are out in their might;  
 2, 'Tis thus that our country, God bless her for aye, Looks down on the na-tions of earth;

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of two flats (Bb, Eb) and a 6/8 time signature. The melody is more lyrical and flowing than the previous song, with a focus on the vocal lines. The lyrics are printed below the vocal staves, and the piano accompaniment is shown at the bottom of the system.

## SONG OF FREEDOM.—Continued.

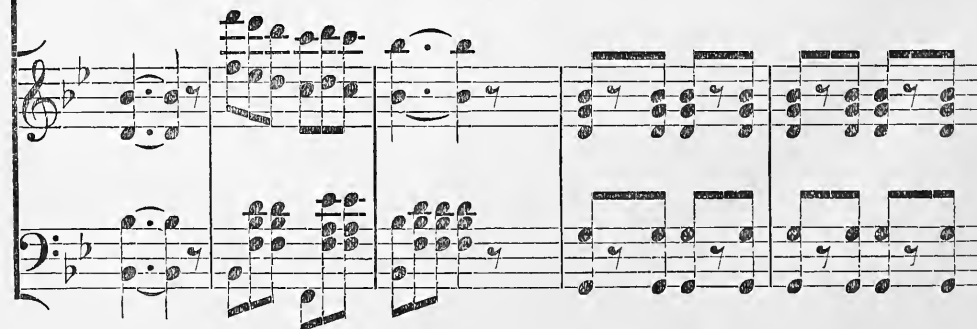
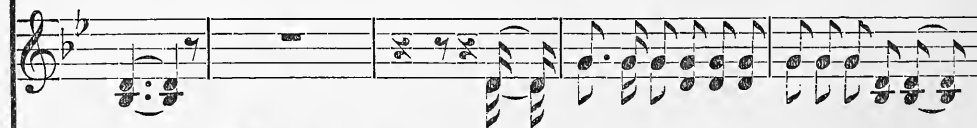


'Tis then that the ea - gle mounts up to the skies On a wing like a pin - ion of  
For free - dom first o - pened her eyes to the day In the strug - gle that gave us our



light.  
birth,

With a smile he looks down on the tempest below, And he  
Un - shak - en we gaze on the tempest below, Se -



# SONG OF FREEDOM.—Concluded.

37

shak-eth his plumes in his glee, And a - mid all its fu - ry he sing-eth, o - ho, o -  
 cure from its fu - ry are we, And from o - cean to o - cean will still shout, o - ho, o -

This system contains the first four measures of the song. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are written below the staff.

ho, I am free, I am free, O - ho,..... I am free, O - ho, I am free.  
 ho, I am free, I am free, O - ho,..... I am free, O - ho, I am free.

This system contains the final four measures of the song. It continues the melody and accompaniment from the first system. The lyrics are written below the staff. The system concludes with a double bar line.

## MARYLAND, MY MARYLAND!

JAMES RYDER RANDALL.

German Folk-Song.

1. Hark! to thy wan-d'ring son's ap-peal, Ma - ry-land, my Ma - ry-land! My

The first system of the musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats. The piano accompaniment is written in a grand staff with both treble and bass clefs, also featuring a key signature of three flats. The lyrics are placed below the vocal line.

Moth - er-State, to thee I kneel, Ma - ry-land, my Ma - ry-land!

The second system of the musical score continues the melody and accompaniment from the first system. It maintains the same 3/4 time signature and key signature of three flats. The vocal line and piano accompaniment are clearly defined, with the lyrics 'Moth - er-State, to thee I kneel, Ma - ry-land, my Ma - ry-land!' written below the vocal line.

For life and death, for woe and weal, Thy peer-less chivalry reveal, And

gird thy beautiful limbs with steel, Maryland, my Maryland!

2 Thou wilt not cower in the dust,  
 Maryland, my Maryland!  
 Thy beaming sword shall never rust,  
 Maryland, my Maryland!  
 Remember Carroll's sacred trust,  
 Remember Howard's warlike thrust,  
 And all thy slumberers with the just,  
 Maryland, my Maryland!

3 Come, for thy shield is bright and strong,  
 Maryland, my Maryland!  
 Come, for thy dalliance does thee wrong,  
 Maryland, my Maryland!  
 Come to thine own heroic throng,  
 That stalks with liberty along,  
 And give a new key to thy song,  
 Maryland, my Maryland!

The words of Maryland, my Maryland! were written by James Ryder Randall, who was born in Baltimore in 1839, and received a part of his college education at Georgetown, D. C. A year or two before the beginning of the civil war he went to New Orleans and contributed articles to The Daily Delta, at the same time occupying the chair of English literature in a college at Pointe Coupée, about one hundred miles from New Orleans. While at the college, in April, 1861, he wrote this poem, which became afterwards a national war song in the South. The music is an old German Folk-Song entitled, "O, Tannenbaum."















